

2015 GALA ASIA Introduction

- *Content* -



A. Introduction of GALA ASIA

B. 2015 GALA ASIA Partners

1. China, Hong Kong, MaD team
2. Indonesia, Common Room Networks Foundation
3. Japan, ARCUS Project
4. Korea, Listen to the City
5. Malaysia, Kontak!
6. Philippine, Concerned Artists of the Philippines (CAP)
7. Philippine, Youth for a Livable Cebu (YLC)
8. Singapore, Brack
9. Taiwan, Bamboo Curtain Studio
10. Thailand, Bangkok Art and Culture Centre
11. Thailand, Big Trees Project
12. Singapore, British Council

C. Art and Cultural Organizations

1. Partners 台灣好基金會 Lovely Taiwan Foundation × 再生藝術工坊 Creative Reuse Center (CRC)

2. Dec.10 Cultural Tour visiting list

- (1) Treasure Hill 寶藏巖, 台北國際藝術村
- (2) Open Lab
- (3) Agnieszka Pokrywka
- (4) Taiwan BioArt 臺灣生物藝術社群
- (5) Guandu Nature Park 關渡自然公園
- (6) Taipei National University of the Arts 國立臺北藝術大學

A. Intro of GALA ASIA

- *Content*

Bamboo Curtain Studio invites you to attend a series of talks and a workshop concerning artists engaging with environmental issues. We have invited 15 pioneering and interesting art collectives from across Asia to share their best practice stories with us.

GALA ASIA ' talks and workshop' will take place on the 13th of December at the Centre for Creative Reuse in Taipei. This gathering will mark the launch of the Green Art Lab Alliance ASIA, an international network of cultural organisations engaging with environmental issues. We have invited artist' collectives from Thailand, Indonesia, Singapore, Japan, Korea, Malaysia, the Philippines, Hong Kong and Taiwan to get to know each other and establish an informal alliance to exchange knowledge.

In addition Bamboo Curtain Studio invited two researchers from Europe, both specialised in environmental sustainability for the cultural sector: the founder of the Green Art Lab Alliance Yasmine Ostendorf and the Environmental Sustainability Manager at Julie's Bicycle, Luke Ramsay. Ramsay is trained in giving workshops to cultural organisations on understanding and reducing their environmental footprint, using the Creative IG-Tools; tailor-made carbon calculators for the cultural sector. Luke Ramsay will give a tailor-made workshop on the Creative IG -tools and both of them will share their experience in Europe.

Bamboo Curtain Studio is glad to have a chance collaborate with the Creative Reuse Center (CRC). CRC was found by Lovely Taiwan Foundation in 2015 and maintains an environmental friendly approach re-using materials devoted to art education and creativity. Their recycled materials are used for exhibitions, workshops, markets and guides, amongst others.

Bamboo Curtain Studio has low carbon living and sustainability just as high on the agenda as creativity and hopes you will be interested to join and share your vision and experiences with us. We hope that with your input we can connect and share and move towards a cleaner, healthier and creative cultural sector and Taiwan.

***This event is part of Artcop21, a A global festival of cultural activity on climate change.**

- *The objectives for the Green Art Lab Alliance ASIA*

- Build a foundation for a network of cultural organisations engaging with environmental issues.
- Identify needs and wishes from partners.
- Advocate the role the cultural sector can play in addressing social and environmental issues.
- Catalyse further cultural collaborations on the issue of sustainability.
- Exchange knowledge and experience around engaging with these issues.

- *About the Green Art Lab Alliance*

The Green Art Lab Alliance was first brought to life in 2013 to support cultural organisations in Europe in sharing knowledge and experience around reducing their carbon emissions, as well as forming creative responses to sustainability. The alliance was supported by the European Commission and was a partnership between 19 organizations including Julie's Bicycle, the Jan van Eyck Academy, the Swedish Exhibition Agency, DutchCulture/TransArtists and the Goethe Institute Prague, amongst others. More info:<http://greenartlaballiance.eu>

- *More Info*

GALA website <http://greenartlaballiance.eu> BCS in GALA

2014 <http://bambooculture.com/news/1546>

- *About the researchers -- Yasmine Ostendorf and Luke Ramsay*

- **Luke Ramsay** is Environmental Sustainability Manager at Julie's Bicycle, a London based charity advising the cultural sector on how to reduce its environmental impact, using a wide range of resources and tailor made carbon calculators. Major cultural institutes such as the Tate Gallery and the Royal Albert Hall are amongst Julie's Bicycle's clients and users of the tools. - More info: <http://www.juliesbicycle.com>

- **Yasmine Ostendorf** is a cultural policy researcher who has founded the Green Art Lab Alliance (GALA); a knowledge alliance of cultural organisations engaging with environmental issues in Europe. She works with the Asia Europe Foundation on publications mapping cultural responses to sustainability in Asia. Her Singapore Guide and Korea Guide are published and downloadable on culture360.org.

B. 2015 GALA ASIA Partners

1. China, Hong Kong, MaD team

Winki Cheng

- **Make A Difference (MaD)**

Make a Difference (MaD) inspires and empowers young people to innovate creative responses to society's pressing challenges. A collaborative platform for changemakers, we work at the intersection of creativity, innovation and entrepreneurship to bring about positive change in Asia.

Our annual MaD Forum, attracts more than 1,300 aspiring Asian changemakers from 160 cities in the region; around the year we host creative initiatives including the Jockey Club Make a Difference School, MaD Good Lab, urban pioneering projects and regional exchanges. We champion cross-sector synergy, empathetic collaboration and sustainable practices while nurturing a vibrant creative ecology.

Formerly an anchor project of the Hong Kong Institute of Contemporary Culture, MaD is now steered by the Make A Difference Institute, a registered non-profit organization under Section 88 of the Hong Kong Inland Revenue Ordinance. The Make A Difference Institute is governed by a voluntary Board of Directors from diverse disciplines: art and culture, social innovation, education and business.

Make a Difference (MaD) 啟發與支持年輕人以創新去回應社會急切的挑戰，是一個為改變者準備的合作平台。他們用創造力創新及企業家精神，為亞洲帶來正面的改變。

他們年度的 MaD 論壇都吸引了來自 160 個城市，超過 1300 位有抱負的亞洲改變者參加。那年，他們主辦了許多創新的活動，像是傑奇俱樂部來點不一樣學校(Jockey Club Make a Difference School), MaD 好實驗室 (MaD Good Lab), 城市先驅計畫和地區性的交換計劃。以跨領域的協力，情感的合作及永續的實踐培養一個活躍的創作生態。

之前，MaD 因香港當代文化部門的一項固訂計畫而被隸屬於香港稅務條例第 88 條的非營利組織 Make A Difference Institute 所指導。Make A Difference Institute 是由來自各個領域包含藝術，文化，社會創新，教育，商業的經理人自發性的組織管理。

- **CHENG Wing Yan Winki**

Senior Executive, Make A Difference Institute

Winki is especially interested in creativity for good. She loves working with the public and bringing creative change to the community. She values empathetic collaboration, sustainable practice and cross-sector co-creation.

Having joined MaD since 2013, Winki oversees the coordination of various MaD projects, including the annual MaD Forum and the Jockey Club Make a Difference School, which synergizes with cross-disciplinary partners on creative undertakings with social missions. She also manages MaD's administration, finance and HR.

Before joining MaD, Winki had solid experience in managing large-scale cultural projects, including Fresh Wave International Film Festival (2009 & 2010), Quotidian Architectures - Venice Biennale 12th International Architecture Exhibition – Hong Kong Response Exhibition (2011) and Hong Kong & Shenzhen Bi-City Biennale of Urbanism \ Architecture 2011-2012. As an independent practitioner, she also takes part in theatre performances and visual arts exhibitions. She was previously a journalist working on Hong Kong local social news. She now volunteers for the editorial board of The Chinese University of Hong Kong's Chung Chi College Alumni Quarterly Journal.

Winki graduated from The Chinese University of Hong Kong, with a BA (Hon), majoring in Chinese Language and Literature, and double minoring in Fine Arts and Cultural Studies, and a MA in East-West Drama. She also received a MVA (Art Administration) from Hong Kong Baptist University.

鄭穎茵 Winki

資深執行長

Winki 對於永續的創造力特別有興趣，她喜歡和大眾一起工作並把創意改變帶入社群。她很重視情感的合作，永續的實踐和跨領域的共創。

自 2013 加入 MaD 以來，她監督了許多的計畫像是傑奇俱樂部來點不一樣學校(Jockey Club Make a Difference School)，與跨領域夥伴協力合作的社群任務以及 MaD 的年度論壇。她也管理著 MaD 的行政財務和人力支援。

在加入 MaD 團隊前，她有豐富管理大型文化計畫的經驗，包含 2009 至 2010 的 Fresh Wave International Film Festival，2011 年的 Quotidian Architectures - Venice Biennale 12th International Architecture Exhibition - Hong Kong Response Exhibition 和 2011 至 2012 年的 Hong Kong & Shenzhen Bi-City Biennale of Urbanism \ Architecture。作為一個獨立的實踐者，她也參與了劇場及視覺藝術的展覽。她之前在香港地區社會新聞當記者，現在自願擔任香港中文大學崇基學院的校友季刊雜誌編輯。

Winki 大學畢業於香港中文大學，主修中國語言和文學，雙副修了藝術及文化，碩士在東西的戲劇。她也收到來自香港浸會大學所頒發 MVA(藝術管理)

2. Indonesia, Common Room Networks Foundation Gustaff H. Iskandar

- **Common Room Networks Foundation (Common Room)**

Common Room is an open platform for experimentation and creative collaboration to achieve common goal and innovation. This non-profit organization was started as project led by Bandung Center for New Media Arts, which later becoming a platform and tactical unit that bridging dialogue and interaction, as well encourage multidisciplinary collaboration that connect numerous individuals, communities and various organizations with diverse social, cultural and micro-political interests through certain negotiations, interaction and knowledge exchange. The organization was commissioned to conduct a research in 16 regencies in the province to explore the possibilities to develop eco-tourism and creative economy by the West Java Planning Agency in 2013. Since then Common Room is involved in urban and rural development initiative, starting with the collaboration with Kasepuhan Ciptagelar which is established in the same year. The core strategy is to combine art, culture and utilization of ICT/media tech to support rural and agriculture development; as well to nurture creativity, innovation and social entrepreneurship in urban and rural context.地址

Address:

Jl. Imam Bonjol No. 50 Bandung 40132 West Java ~ Indonesia

網站 URL: <http://commonroom.info>

FB 粉絲頁 FB Page: www.facebook.com/commonroom.id/

推特 Twitter: @CommonRoom_ID

Common Room 是一個可以實驗與腦力激盪的開放式平台，這個非營利組織原本只是萬隆新媒體藝術中心的一個企劃，後來演變成一個平台與策略聯盟，創造對話與交流機會，也鼓勵個人、社區、機構跨領域合作，藉由談判、互動和意見交換來增加多樣性的社交、文化和少許的政治意見交流，本中心致力於發展 16 個地區的研究，探索發展 West Java Planning Agency 所策

劃的生態旅遊之可能性，此後 Common Room 參與鄉村與城市基礎發展，並與同年度創立的 Kasepuhan Ciptagelar 進行合作；其核心策略是結合藝術、文化、ICT/媒體科技，以支持鄉村與農業發展，甚至加入鄉村與城市的創意培植、發明以及創業社交技巧。

- **Gustaff H. Iskandar**

Gustaff H. Iskandar (b. 1974), graduated in 1999 from Fine Arts Department, Bandung Institute of Technology. Starting from 1999 – 2000, He was working for Poros Art Management. Around that period he also wrote, participated in some visual art exhibitions, and organized publishing of Trolley Magazine (2000 – 2001). By the end of 2001, along with Reina Wulansari, R. E. Hartanto and T. Reza Ismail, he founded Bandung Center for New Media Arts, an organization that are focusing on the development of media art & multidisciplinary artistic practice in Indonesia. Having partnership with his wife, Reina Wulansari and other colleagues, Gustaff is working on his art, working for the organization, curates exhibition, write and speak on discussions and symposiums. In year 2003 he developed Common Room, an open platform for art, culture and ICT/Media that are being facilitated by Common Room Networks Foundation. Gustaff currently lives and works in Bandung – Indonesia.

Gustaff H. Iskandar (生於 1974 年)，1999 年畢業於印尼萬隆理工學院美術系，199 年到 2000 年之間，他在 Poros 藝術經紀工作，在這段時期他也參與許多視覺藝術展的策劃與經手 Trolley 雜誌(2000 年至 2001 年)的出版工作，2001 年底，他與 Reina Wulansari、R. E. Hartanto、T. Reza Ismail 一同創立萬隆新媒體藝術中心，以印尼媒體藝術和跨領域藝術發展為關注焦點，並與工作夥伴兼妻子的 Reina Wulansari 和其他幾位同事，Gustaff 致力於藝術創作並跟機構合作、策劃展覽以及撰寫、演講、發表論文。2013 年他創立開放式藝術、文化、ICT/媒體平台「Common Room」，並由 Common Room 基金會營運。Gustaff 目前工作與生活於印尼萬隆。

3. Japan, ARCUS Project

朝重龍太 Ryota TOMOSHIGE

- **ARCUS Project**

ARCUS Studio, which is the base of ARCUS Project is located in Moriya City, the south part of Ibaraki Prefecture. Moriya has about 65,000 population, and it is one of the closest cities to the center of Tokyo (40km from Tokyo). The city is richly endowed with nature and surrounded by three rivers.

ARCUS Project aims to support promising artists who engage in creative activities across the world, and also, to promote the Ibaraki area in Japan through art. This project started in 1994 as a test AIR (Artist-In-Residence) program that was an initiative of the Ibaraki Prefectural Government. After six years of successfully running the test project period, it then began officially. By collaborating with emerging artists, curators, and prospective art managers, ARCUS Project connects the Ibaraki area with art, and encourages residents of the city of Moriya to voluntarily participate in various art projects that include exhibitions, workshops, lectures, etc. Our project offers various programs in order to cultivate flexibility, receptivity, and creativity in adapting to new cultural environments with other artists from different regions. With domestic and international artists who support us, ARCUS Project intends to establish an AIR program, which is a temporary or seasonal intensive program, to be used as a catalyst for the development of a new creative landscape for Moriya residents. ARCUS Project is growing as a hub in which revolutionary art is fostered through these international programs.

ARCUS means “gate” in Latin, so the project was named ARCUS to be the gate for young talents in art to be discovered, supported, and sent to the international scene. ARCUS is also a combination of ART and FOCUS, aiming to be the center of artistic activities in Japan.

ARCUS Studio，位於茨城縣南邊的守谷市，守谷市大約有 65,000 的人口，也是很靠近東京市中心的一個城市（大概距離 40km），這座城市充滿豐富的自然景觀，並被三條河圍繞著。

ARCUS Project 旨於承諾那些參與全球創意活動的藝術家，並藉由藝術向日本推廣守谷市。這個計畫起源於 1994 的一項市政府主辦的 AIR

(Artist-In-Residence) 藝術進駐的嘗試，並在六年後測試成功後正式成為官方項目。經由和脫穎而出的藝術家，策展人及藝術管理者的合作，ARCUS Project 利用藝術連結地區，並鼓勵茨城縣居民自發性的參與各式的藝術計畫，包含展覽，工作坊，講座等等。這個計畫為了文化的彈性，接納性及創造性提供了很多方案去接應一個包含了不同國籍藝術家的新文化環境。有了國內外藝術家的支持，ARCUS Project 想為茨城縣居民建立一個暫時或季節性密集的藝術駐村方案作為催化劑，發展新的創造性地標。因為這些國際性的方案，ARCUS Project 現在已發展成培養革命性藝術的中心。ARCUS 在拉丁文裡的意思是「門」，此計畫便是希望可以成為有天份的年輕藝術家被發掘支持與推向國際化的窗口。此外 ARCUS 也是 ART（藝術）和 FOCUS（關注）的結合，以此寄望能成為日本藝文活動的中心。

- Ryota Tomoshige朝重龍太：

ARCUS Project Chief Coordinator. Born in 1979. After graduated Musashino Art University, worked at TOSHIO SHIMIZU ART OFFICE as installation coordinator. 2012, started to work at ARCUS Project. Currently working as a chief coordinator from 2013.

朝重龍太，生於 1979，畢業於武藏野美術大學，於 2012 加入 ARCUS Project，從 2013 年至今擔任 ARCUS Project 的主要協調人。現在是 TOSHIO SHIMIZU ART OFFICE 裝置協調人。

4. Korea, Listen to the City

Eunseon Park

Ahju Kwon

- **Listen to the City**

Listen to the City is a art-design-urbanism- activism collective, consist with 4 members but the members are flexibly changing. They also running a publisher and a design studio.

They started in 2009, visualized invisible substances of urban spaces and shows conflict inside of the cities. Since 2011 Listen to the City focuses on the river development issues and how the capital and the government take over 'the commons'. They are interested in how humanity can transit unsustainable system to humble sustainable system and they have been experimented roll of the arts, the designs and the urban planning to change the system.

Listen to the City designs various direct actions not just books and exhibitions such as Seoul tours, General strike 2012 Transition City etc. Especially Listen to the City has been researching on the Naeseong River since 2009 with Buddhist nun green activist Jiyul.

- **Eunseon Park**

Park Eunseon based in Art currently doing PhD on Sustainable urban transition studies.

Kwon Ahju studied Architecture and Visual design, recently focuses on graphic design.

Wang Hanseul based in visual design.

Kim Junho is an independent documentary film director.

5. Malaysia, Kontak! Mohd Shaffiq Bin Ahmad

- **Kontak!**

Was formed back at 2008 by 3 architecture based students. Exposure by their studies made them want to do something new in term of architecture related projects. Their intention however are stagnated with their lack of experience so they are just involved in making proposals and proposals and proposals..

Years passed, one of them voiced out an intention to be inactive as he's going to marry and want to concentrate on his career and as a man of the family. The other two accepted his decision and later invited another 3 juniors from their college. This newly reformed kin then, decided to be more active in building stuff that aren't really a building but more emphasizing on context; essenced with localistic values or codified socialistic behavior. It's within this stage, they started to designed, fabricated and built a lot of installations.

In 2010, another guy joined. Around this time, a lot of installations have been designed and built. Most of the times, these installations are designed merely to reflect social behavior of the targeted masses but at the same time, most of designs have to be compromised for clients or ones who commissioned the works because of many reasons. Some because of their differing aesthetic (although it has to be stated that most of commissioners intention or objectives are remain the same) and another because of bad financial planning resulting most of the works have to accommodate cost shortages almost extemporaneous timing.

2014, decided not to give a damn about any commercial works and only do stuff that the collective wants. Been commissioned by galleries and few cultural institutions. Fascinated with way of these bodies work while at the same time encourage by a curator/friend to dwell more in critical design. Because of this, Kontak!came into a resolution where it would stand truly as a collective. This means, it won't have a hierarchical structure and its members are free to take part in any projects and at the same time also free to do any works unrelated to the collective.

In short, Kontak! isn't a green design collective, it's a design collective. Designing stuff that are befitting to the context. It just that it's undeniable to say that best solution in overcoming problems revolving around the context; the sustainable ones are the best.

- **Mohd Shaffiq Bin Ahmad**

The name is Shaffiq, ages 33 and from Malaysia. Studied Interface Design at Multimedia University, Cyberjaya and then dropped himself out. After college, caught up in trading business as a so-called liaison or an intermediate entity between small night market vendors in northern Malaysia and wholesalers or manufacturers in Guangzhou, China. Have been doing that for couple of years up till started to involve with long time friends in Kontak!

Prior to that, chosen by a major broadcast company, Astro Malaysia Holding Berhad as one the Malaysia's representative at International Telecommunication Union's World Youth Conference on ICT in Geneva back at 2007. Picked because of the proposed app that connect small time farmers directly to their marketplaces. This app then have been approved and proceeded by Malaysia's Ministry of Agriculture and Agro-based Industries which in the end gone kaput disastrously.

Not even with a slight hint of interruption on the failure of that app, flew to Cebu, Philippines for some sort of acknowledgment as an "exemplary youth fellow" or what not, at ASEAN TAYO Award with a strong endorsement by the sponsor of that trip itself, the same broadcast company that funded the trip to Geneva before. Yes, not that hard to guess- Astro Malaysia Holding Berhad.

With such a renowned credentials, picked again as one of many 'creative persons' in Malaysia delegate for British Council's Creative Tours in Asean around 2008. This time, it's Bandung, Indonesia. It's within this tour that the fluid of creativity brightly sparked in mind; with creative connectivity is really engulfing. Perceptions are totally changed!

Joined Kontak!, around 2010 and been active in the collective ever since.

6. Philippine, Concerned Artists of the Philippines (CAP)

Antares Bartolome

- **Concerned Artists of the Philippines**

The Concerned Artists of the Philippines is an organization of artists, musicians, writers, filmmakers and cultural workers from various disciplines that works toward a nationalist, people-oriented art and culture. CAP and its various discipline-based collectives are actively involved in research projects and campaigns concerning art, culture and people's issues. It was created in 1983 and co-founded by National Artist of Cinema Lino Brocka.

- **Antares Gomez**

Antares Gomez is a Manila-based independent writer and curator as well as a practicing artist. He is an Art History graduate from the College of Fine Arts in the University of the Philippines whose recent curatorial projects include Hold Everything Dear at the University of the Philippines Film Institute, Ian Carlo Jaucianís Fork Bomb at 1335 Mabini, the HLMX Wall Project in the Hacienda Luisita Massacre Commemoration, Alwin Reamillo's Tinubuang Lupa at the National Commission for Culture and the Arts, Cian Dayrit's Bla-bla Archeological Complex at the Vargas Museum, and Blindspots 01: The President's Office, also at the Vargas Museum. He is a cultural activist and is a member of organizations such as Concerned Artists of the Philippines and Luisita Watch, as well as a spokesperson for Artista Kontra Korupsyon (AKKSYON). He is a convenor and consultant of Graffiesta, a street art and graffiti initiative run by Kabataan para sa Tunay na Kalayaan (KARATULA, Youth for Genuine Freedom) and has also taught courses at Philippine Women's University and Kalayaan College. He was a participant in the Young Curators Workshop of the 8th Berlin Biennale in 2014. He most recently served as Festival Director for Project Bakawan, a collaborative art festival that sought to raise critical awareness and build networks to address the environmental crisis.

7. Philippine, Youth for a Livable Cebu (YLC) Francis Sollano

- **About YLC**

Launched in June 2012, Youth for a Livable Cebu (YLC) is the youth arm of the Movement for a Livable Cebu (MLC). The group was formed by young professionals who have come together in their love and passion to help make Cebu a better place to live in. Through our projects and collaborations with like-minded individuals and organizations, we seek to foster open, constructive, and fun interactions that harness our individual and collective competencies to move us closer toward the livable Cebu we envision.

We have identified five pillars that support a livable Cebu: Heritage and cultural preservation, socially responsible wealth creation, urban revitalization, personal and community well-being, and good governance.

Our vision is of a livable Cebu inspired by its rich heritage and culture, thriving in socially responsible economies and revitalized urban centers, governed by responsible leaders, and transformed by an engaged citizenry.

Our mission is to engage the Cebuano youth in creative, and collaborative efforts toward building more livable communities.

成立於 2012 的六月， Youth for a Livable Cebu (YLC) 為原來 Livable Cebu (MLC) 注入年輕的力量， 由一群致力於改善宿霧（Cebu）為更好的居住地， 充滿愛與熱情的年輕教授所組成。他們希望藉由和理念相同的個人和組織合作， 培養開放互益且有趣的交流， 利用個人和集體的能力來幫助他們能夠更接近那個預想中能夠居住的宿霧。

他們認同有五個核心能夠假設出一個得以居住的宿霧：

古蹟與文化的保存， 富有社會責任的經濟創造， 都市的復興， 個人與社群的完善與良好的管理。他們設想適合居住的宿霧是受它本身的古蹟文化， 蓬勃發展的社會責任經濟， 復興的城市中心， 負責任的管理者， and transformed by an engaged citizenry. 所啟發。我們的任務是鼓勵宿霧的年輕居民能夠以創造力及合作的影響建造一個更適合居住的社群。

- **Francis Sollano**

Francis Sollano is a trashion and installations artist known for his contemporary takes on upcycling garbage into wearable art and converting decaying landscapes to lush urban spaces. A graduate from the University of the Philippines, a self-made social entrepreneur, he incorporates his love for the natural environment in his delicate handmade creations under his own label. His works have been shown in major cities across the globe, London, New York, Paris, Tokyo, Singapore and Bangkok to name a few and were featured in international design publications.

Co-founder of Youth for a Livable Cebu, he hopes to bring the movement to an international platform, advocating for sustainable practices and livability in various communities. He was awarded by World Economic Forum (Davos, Switzerland) as a Global Shaper, a recognition to young individuals creating positive impacts and by the British Council (UK) as an Elevate Fellow for using his creativity on community works related to child's play. He is also the latest recipient of the United Nations Environmental Program (Shanghai, China) Fellowship Award as one of the Asia Pacific Leaders on sustainable design. He is also the Philippine's Creative Mover 2015, an award from Rappler Online News Media (Manila, Philippines).

Francis Sollanog 以裝置藝術聞名，其中又以回收垃圾製作成可穿式藝術品和將腐爛的地景轉換成煥然一新的城市空間。

從菲律賓大學畢業，一個自創社會企業的企業家，在他精巧的手作品中注入對於自然環境的愛。他的作品如今已展於世界的各大城市，包含倫敦，紐約，巴黎，東京，新加坡和曼谷，有一些作品被提名及收入在國際的設計出版物裡。

身為 YLC 的共同創辦人，他支持永續性的實踐和各樣社群的宜居性，並希望把這樣的運動帶上國際舞台，他運用創意在社群上連結兒童戲劇而被選為英國文化協會的 Elevate Fellow 和世界經濟論壇(World Economic Forum) (達沃斯，瑞士) 的全球傑出青年。同時，他是最後一位聯合國環境規劃署 (中國，上海) 的獎學金得主，在永續設計上亞洲太平洋區的領航者。在 2015 年，他也獲得了 Rappler Online News Media (馬尼拉) 的菲律賓創意推動者獎。

8. Singapore, Brack

Alecia Neo

Ernest Goh

- **Brack**

Brack is a platform for social practice artists, their work, and the issues they are involved in. Gathering projects, people, and ideas that feed a progressive philosophy of life, Brack activities fall into 3 areas: educational, curatorial, and editorial and publishing.

On the last, just as we seek social practice artists from across the world, we're looking for voices for such works and issues from across the world. We willingly accept unsolicited submissions and have outlined steps for those interested in getting involved below.

www.brack.sg

Brack 是來自新加坡的藝術社群平台，主要提供給專注在社會實踐的藝術家們分享他們的工作、作品和正在研究的議題。這個組織舉辦的活動主要分成三個領域：教育、策展與編輯出版，藉由群聚專案、社群與點子進而形塑出進展的生活哲學。

近幾年來，Brack 積極將觸角國際化，藉由與外國藝術家的合作，匯集環境永續的相關議題與作品。透過主動的接觸與連結，完成大眾參與的行動方案。

- **Alecia Neo (Director of Unseen Art Ltd. and Co-founder of Brack)**

Alecia Neo is an artist trained in the field of photography and her current art work involves working with different communities to create collaborative art projects. She has a particular interest in how people and places experience and cope with loss and the healing rituals we adopt. She is interested in how our environments shape our behaviour, and how active listening and participation can aid in shifting public perception.

For the past three years, she has been developing work with visually-impaired communities, beginning in Taiwan (2013), and presently in Singapore and Kuala Lumpur (2014 – 2016). She has become drawn to working with this group because I believe much can be improved in the disability sector, and in how authorities or institutions choose between the needs of a particular group over the perceived majority. She seeks to understand how absence of sight can trigger and possess new ways of living and thriving.

Alecia Neo (Unseen Art 公司總監、Brack 協同創辦者)

Alecia Neo 是攝影背景的藝術家，近期她多與不同社區居民一起合作，產出具有群體創作特質的藝術作品 (collaborative art projects)。她特別關注「人們」和「場域」如何面對時間與空間的消逝，並採取哪些療癒儀式讓自己更好過。她也好奇於在大環境中如何形塑並影響人類的行為，藝術是否能積極的介入傾聽及參與來增進公眾參與的可能。

過去的三年，她多與弱視族群合作。合作案自 2013 年從台灣開始，2014 年到 2016 年陸續在新加坡及吉隆坡展出。自從與弱視族群合作以來，連結了有關單位及相關知識，她相信努力下去一定可以在公益層面有所助益及改善。Alecia 持續瞭解微光的世界中人們生存的新方式。

www.alecianeoo.com

www.unseenart.co

www.brack.sg

- **Ernest Goh (Visual Artist and Photographer)**

Ernest Goh is a photographer and visual artist whose work focuses on animals and their relationship with humans. His animal portraits have been published in *The Fish Book* (2011), *Cocks* (2013, republished as *Chickens* in the US in 2015), and *The Gift Book* (2014). His most recent work was presented in the solo exhibition *Breakfast at 8 Jungle at 9* (Objectifs – Centre for Photography and Film, Singapore, 2015). Ernest has received the Discernment Award at the ICON de Martell Cordon Bleu Awards, Singapore (2012), Sony World Photography Award (2013) and an award of excellence from Communication Arts Photography

Annual, USA (2013). He is also the creative director of The Animal Book Co., which works with animal welfare groups through photography. Ernest's holds a master degree from Goldsmiths College London's Institute of Creative and Cultural Entrepreneurship. His work has been commissioned by and installed at the Lee Kong Chian Natural History Museum, Singapore, collected by the Multimedia Art Museum Moscow, and also resides in corporate, public and private collections in Asia.

<http://www.ernestgoh.com/>

- **Ernest Goh** (視覺藝術家 / 攝影師)

Ernest Goh 是視覺藝術家與攝影師，他的作品主要關注動物與人類的關係。在 2011 年時他將動物肖像作品集結出版「魚的書 The Fish Book」，2013 年出版「公雞 Cocks」（2015 年美國書名為 Chickens），及 2014 年出版「禮物書 The Gift Book」。近期的作品是今年在新加坡 Objectifs 展出的個展「八點早餐九點叢林 Breakfast at 8 Jungle at 9」。

Ernest 曾於 2012 年獲頒 ICON de Martell Cordon Bleu 法眼獎、2013 年獲得索尼世界攝影獎 (Sony World Photography Award) 及美國年度溝通藝術攝影卓越獎 (Communication Arts Photography Annual, USA)。他同時也是 The Animal Book 公司的藝術總監，透過攝影作品與動保協會一起合作。

Ernest 擁有英國倫敦金匠學院創意及文化企業碩士學位，他的作品曾於李光前自然歷史博物館展出 (Lee Kong Chian Natural History Museum)，也曾被莫斯科多媒體藝術博物館 (Multimedia Art Museum Moscow) 收藏，作品陸續在亞洲不同組織及私人單位收藏中。

9. Taiwan, Bamboo Curtain Studio

竹圍工作室

Margaret SHIU 蕭麗虹, Catherine LEE 李曉雯

- **Bamboo Curtain Studio**

Established in Taiwan in 1995, the Bamboo Curtain Studio (BCS) believes in the value of “Local Action, Global Connection” and the power in art to make a difference in our society. Through organizing and hosting artist-in-residence programs, BCS has become an open platform for arts and cultural exchange, resulting in all forms of creativity taking place here, by local and international artists collaborating with interdisciplinary professionals.

- **Margaret SHIU**

Margaret Shiu is the founder and director of Taiwan's Bamboo Curtain Studio which just celebrated its 20th anniversary. It is a residency program, and also an international cultural exchange research and facilitation hub. The studio promotes public and private support for international exchange. Margaret's vision is to promote art and culture as vital components for global understanding, and local sustainability, by sharing, connecting and co-creating new practices. Local Action: Global Connection is the mission for the past 20 years. The studio focuses on serving talents by providing artists with time and space for creative incubation. Margaret serves as a regional representative of TransCulture Exchange in Boston. She also works closely with the Taiwan Ministry of Culture and Taipei city government on cultural policies for support of creative talents

www.bambooculture.com

- **Catherine Lee**

Catherine Lee is the assistant director of Bamboo Curtain Studio since 2011. After she got the Master degree in Museum Science Program at Texas Tech University, she served as the project manager on community museums (2003-2004, Taipei) and the executive secretary in National Science and Technology Museum (2004-2011, Kaohsiung). She participated in the project of “Art as Environment: A Cultural Action at Plum Tree Creek” as the education coordinator in the program of “There is a river in front of my school” when she has worked in BCS. Since then she has collaborated with curators, artists, designers, researchers, historians, scientists, ecological experts, environmental

activists, community groups who have dedication to the environment issues through cultural actions. Catherine has also participated in the several projects that Bamboo Curtain Studio has carried on for so many years: “Residency and Exchanged Program ,” “Web Platform and Research on Artists Residency and Mobility in Taiwan” and “Strategic Planning and Implementation of Creative City, Taipei”.

李曉雯

現任竹圍工作室研發總監的曉雯，主修文化觀光與博物館管理，曾任職於美國德州理工大學博物館民族學與服裝織品學組，擔任展覽研究助理，以及高雄國立科學工藝博物館，擔任行銷專員、解說員與館長機要，於博物館界工作逾 15 年。2011 年進入竹圍工作室，參與樹梅坑溪環境藝術行動計畫，成為在地社區、跨領域社團和駐村藝術家之間的重要橋樑。2014 年曉雯於荷蘭 Trans Artists 進行藝術行政駐村計畫，關注藝術村管理與環境永續議題，回國後協助竹圍工作室逐步轉型，成為一個以環境永續為主軸的國際藝術村。

10. Thailand, Bangkok Art and Culture Centre Chatvichai PROMADHATTAVEDI

- **BANGKOK ART AND CULTURE CENTRE**

曼谷藝術與文化中心

曼谷藝術與文化中心是一個由藝術家聯盟(the Artist Network)運行的藝術機構，並由熱愛藝術的市民支持、曼谷市政府創立，並在曼谷藝術基金會管轄下。

曼谷藝術與文化中心(BACC)是位於中城區的當代藝術機構，將藝術、音樂、戲劇、電影、設計課程以及教育活動舉辦於友善且休閒的環境中，附有咖啡廳、餐廳、書店與藝術圖書館等設施。BACC致力幫藝術家創造交流的環境，並提供文化相關課程給社會大眾，凸顯泰國從古至今的文化重要性，試圖打開文化之間的對話與交流，吸引公私部門的資源合流。作為一個藝文場所，它頻繁地更換不同的藝術作品、策展型態、文化管理，將曼谷打造成一個國際藝術現場的基地。

自2008年營運開始，除了藝術課程外，BACC是一個讓大眾沉浸在展覽、公眾討論與研討會的地方。

The Bangkok Art and Culture Centre is a cultural institution initiated and campaigned for by the Artist Network with the enthusiastic support of art-loving citizens. It is established and supported by Bangkok Metropolitan Administration, and operated under the Bangkok Art and Culture Centre Foundation.

The BACC is a mid-town facility for the contemporary arts. Programmes for art, music, theatre, film, design, and educational events take place in a friendly and recreational atmosphere - with cafe, restaurants, bookshops, and art library being part of the facility. The BACC aims to create a meeting place for the artists, provide cultural programmes for the community giving importance to Thailand's cultural continuity from past to present. It aims to open new grounds for cultural dialogue, networking, and attracts cultural resources from both the public and private sectors. As a cultural venue it furthers exchanges in terms of art content, curatorial and cultural management, giving Bangkok an operational base on the international art scene.

Since its opening in 2008, apart from its arts programmes, the BACC has been the venue where citizens have aired their multifarious agenda in forms of exhibitions, public discussions, and conferences.

BACC 官網：<http://www.bacc.or.th/>

- **CHATVICHAI PROMADHATTAVEDI**

Chatvichai於1976年至1988年間擔任Birasri當代藝術學院主任，2002年他在新的文化部率先成立當代藝術與文化辦事處，並成為其顧問。由藝術家與大眾支持的曼谷藝術與文化中心，於2004年成立，Chatvichai曾被指定為文化經紀政策小組委員會的主席，並在2008年成為其主任。2012年Chatvichai成為曼谷政府顧問，開始執行曼谷市的新專案：現今市政廳轉變成曼谷市立博物館與圖書館之改變，在市政計劃部門中，他擔任Rattanakosin邊臨區域的發展管理委員會主席。Chatvichai持續擔任聯合國教科文組織亞太區遺產獎的評審，他也是Siamese 遺產保護委員會的一員。Chatvichai擁有自己的設計公司，專門做公共室內設計，在戲劇界，他也幫Phuket Fantasea設計佈景。

Chatvichai was Director of the Birasri Institute of Modern Art between 1976 to 1988. In 2002, he spearheaded the setting up of the Office of the Contemporary Art and Culture at the new Ministry of Culture, and became an Advisor to the Ministry. Campaigned for by artists and the public, the Bangkok Art and Culture Centre began its construction in 2004, Chatvichai was appointed Chairman of the Sub-committee for Cultural Management Policy, and became its Acting Director in 2008. He is on the BACC Board and its Secretary. As an Advisor to the Bangkok Governor in 2012, Chatvichai started putting together the City of Bangkok's new project: the conversion of the present City Hall to become the Bangkok City Museum and Library. For the City's Planning Department, he chairs the Committee for the Development and Conservation of Rattanakosin Adjacent Area. Chatvichai has been on the judging panel of the UNESCO's Asia-Pacific Heritage Awards. He is a member of the Siamese Heritage Trust Stirring committee, the Siam Society.

Chatvichai has his own design firm doing mostly public interior works. In the theatre, he designed sets for Phuket Fantasea, the Siamniramit Theatre, Bangkok and Phuket.

11. Thailand, Big Trees Project Anunta INTRA-AKSORN

- Big Trees Project

Big Trees Group : BANGKOK: Increasingly dense construction has crowded out nature in downtown areas, producing more traffic jams because more people with cars live in high-rise buildings. It also destroys the last refuges of urban wildlife, a variety of birds and squirrels that live in the mini-ecosystems of big trees. The Big Trees group was born inside a small design studio on a lane of busy Sukhumvit, when the young Thai designers there together with other concerned residents in the area noticed dozens of big, old trees at the top of their lane being marked to be chopped down to make way for a car park of a massive new mall. They approached the plot owner's son to persuade him to change the mall's layout and save the trees. He listened sympathetically, nodded a lot - but one day chopped all the trees down anyway. That event five years ago kick-started our group that today has over 92,000 followers on our facebook page, with an active core of 20.

Big Trees' mission is to advocate, through public participation and public-private partnership, the importance of big trees and public green spaces in the cities of Thailand. We collaborate with many large organizations which support environmental project while working closely with mass media, government officers and other social influencers for utmost effective result.

We are not the oldie style conservative protester, but creative jigsaw puzzle player!

(Adapted from article by Nirmal Ghosh, Singapore Straits Times)

大樹組織:曼谷: 逐漸密集的建設將大自然從城市中擠出，越來越多住在高樓大廈的人開車，導致更嚴重的塞車問題，甚至摧毀最後的荒野生態，一棵擁有不同鳥類與松鼠的小生態系統，大樹組織是由繁忙的曼谷素坤路上的小設計工作室發起，當泰國的年輕設計師與憂心的居民，發現附近路上許多的大樹，而被做即將被砍倒的記號，並蓋新商場的停車場，他們遊說規劃者的兒子改變土地使用設計，並拯救樹木，他富有同情心地聆聽意見並同意這件事，但是有一天所有的樹都被砍倒了。這件事發生在五年前，於今天進行募資計劃，在FB粉絲頁有92,000個關注者，百分之20的人持續關注。

大樹計劃藉由公眾行動與公私部門的合作，提倡泰國城市中的樹木與綠地的重要性，我們與許多支持環境計劃的大機構合作，並與大眾傳播媒體、政府

單位與公眾人物關係親近，將影響力擴大。我們不走傳統的抗議路線，而是有創意的拼圖玩家!

(節錄新加坡海峽時報Nirmal Ghosh的文章)

- **Anunta INTRA-AKSORN**

Anunta is Campaigner & Design Management. Raise awareness on (Creative) Public Space, Better Living, Social Business as well as on Action Plan on (Bangkok) Better City. Specialized in Creative Consultant.

Anunta是活動與設計的管理者。著力於創意公共空間、更好的生活、社會型商業等領域，例如在曼谷的計劃- Action Plan on (Bangkok) Better City，亦專精于創意的諮詢。

12. British Council, Katelijn Verstraete

The British Council is a supporter of the Green Art Lab Alliance Asia, and strengthens ties between the UK and Asia. The British Council representative for the meeting is Katelijn Verstraete, regional director East Asia Arts and creative industries.

Katelijn Verstraete worked at the Asia-Europe Foundation (ASEF) from 2006 to 2012, developing multi-stakeholder programmes between Asia and Europe in the areas of cultural policy, artistic exchange, capacity-building and information exchange. Her work also included working on the intersections between arts and education, sustainable development and health. Katelijn co-founded in 1999 BizArt, the first autonomous art space in Shanghai and developed between 2003-2006 the communication, training and Asia activities for the International Network for Contemporary Performing Arts (IETM) in Brussels, as well as managing the On The Move portal for artist mobility.

C. Art and Cultural Organizations

1. Partners

(1) 台灣好基金會 Lovely Taiwan Foundation

× 再生藝術工坊 Creative Reuse Center (CRC)

關於台灣好基金會

2009 年春天，普訊創投董事長柯文昌先生成立了台灣好文化基金會，以鄉鎮文化為底，豐實生活、觀光、產業的能量，讓每一個台灣人和來到台灣的人，都能體會台灣的風景、土地的氣味、善良的人情、深層的文化與溫暖的力量。

Lovely Taiwan Foundation

The Lovely Taiwan Foundation was established in the spring of 2009 by Ko Wen-Chang, the chairman of WK Technology Fund. The foundation's objective is to start with the base of a "town culture" to enable residents and visitors alike to share in the life of the community and get a deep sense of the loveliness of Taiwan.

讓我們一起從鄉鎮做起，
使我們心愛的臺灣更好、
更被珍惜。

~董事長 柯文昌先生

Let's start from the town,
To make our lovely Taiwan better renown,
And more adorned.

Ko Wen-Chang, Chairman, Lovely Taiwan Foundation

Creative Reuse Center

— Create It Yourself !

再生藝術工坊

台灣第一個 所有可能 都在這裡發生

There are always many reminders, defective items, and samples piled up in the manufacturing warehouses all over the world. There are also many 'useless' pretty stuffs in our daily life that are eventually going to the incinerator and garbage dump. To look at these 'trash' with a different angle, they could be reused, recycled,

recomposed, and miraculously turn into fuel for creativity. Such recycling idea has indeed already been practiced in many countries among different groups: artists, schools, communities, enterprise and etc., seeking to protect our environment by turning trash to treasure.

In Taiwan, the Lovely Taiwan Foundation has initiated the first Creative Reuse Center (CRC) with aims to inspire creativity and cultivate the public's aesthetic sense through creating beautiful handmade product. Accordingly, by reusing waste in creative and innovative ways, the CRC could help establishing a better culture and life style of Taiwan's villages and towns. Hence, the Foundation believes that this will ultimately help to protect and preserve our environment and make both local residents and international visitors appreciate the land even more.

全世界的製造業倉庫內，都會有一些剩餘品，瑕疵品，或樣品；而我們的生活中也常有仍然美觀但用不著的物品，隔一陣子就進了焚化爐，掩埋場。其實這些物品具有各種有趣的形狀，美麗的顏色，特殊的質感，如能組合它、改變，可化腐朽為神奇，我們稱它為再生材料。以再生材料出發，結合各地的藝術創作者，以及學校、成人、親子、企業，以工坊的型態，啟發創意的提升，訓練美學的眼睛，達到手作的成就感，更為環保盡一份心力，在許多國家已行之多年。台灣好基金會成立台灣第一所再生藝術工坊，以美學教育，創意發展及土地環保為目標，希望我們能創造更美更好的台灣。

We expect the Creative Reuse Center to

- Inspire creativity from DIY to CIY (Create it Yourself)
- Be the starting point of aesthetic practice
- Establish the concept of environmental protection

我們期望「再生藝術工坊」

- 從 DIY 到 CIY(Create it Yourself)，啟發創造力。
- 成為美感體驗的起點與實踐。
- 再生還可以再生，自然建立環保觀念。

We provide 在這裡，我們提供：

CIY(Create It Yourself) Tour

The CIY Tour is a journey of creativity into the variety of materials in Creative Reuse Center. The participants can experience and explore the world of handcrafting from DIY further to CIY(Create It Yourself). It's a brand new start of aesthetic practice.

Holiday tour schedule: 10:30am and 2:30pm.

Group tour schedule: 10:30am and 2:30pm from Tuesday to Friday. To maintain the quality of the tour, the number of people is limited between 10 and 30.

CIY(Create It Yourself) 導覽/體驗

CIY 導覽/體驗是一趟創造力旅程，帶你認識「再生藝術工坊」裡琳琅滿目的剩餘材料，想像再利用的天馬行空，體驗手作的探索和成就，從 DIY 到 CIY (Create It Yourself)，是美感體驗的起點與實踐。

假日定時導覽：上午 10:30 及下午 14:30

團體預約導覽：周二至周五上午 10:30 及下午 14:30。10 人以上團體(含 10 人)，為確保導覽品質，每場最多 30 人。

The Workshops

We have various kinds of workshops, including art, craft, science, and creative solutions for life. The program is designed as a 'flipped education' for both adults and children to find ways to build imagination and cultivate their love for land through experiences of handcrafting.

Go to our website www.crc.org.tw to check out latest events.

工作坊

各式各樣的工作坊，從生活應用、藝術創作、民俗工藝，到科學動力，大人小孩都可以找到自己的興趣和方法。我們不會一本正經的進行環保教育，而是在手作體驗的過程中，自然生成對土地的愛惜，成為一種內化的價值。我們在這裡，翻轉教育。

請上網 www.crc.org.tw 查詢最新活動訊息。

Cooperation programs

Creative Reuse Center is a sharing platform as well. We provide reusable materials, creative space and all kinds of inspiration and possibilities. We expect to work with artists, innovative people, designers, schools, recycling industry brands, corporations or non-profit organizations that have the same belief as we do. Through cooperation programs we make all possibilities happen here.

合作或創作計畫

「再生藝術工坊」是一個共享平台，我們提供再生材料、創作空間以及各種可能的激盪與發想，邀請藝術家、創意人、設計者、學校、再生產業品牌，以及理念相符的企業或非營利組織，提出合作或創作計畫，以創新的方法，讓所有可能都在這裡發生。

2. Dec.10 Cultural Tour visiting list :

(1) Treasure Hill Artist Village

寶藏巖, 台北國際藝術村

An international artist village is founded, not just on economic wherewithal, but on the determination to read the text of a city as an extension of the creative influence of culture.

If you arrive in a strange city and enter an artist village, you can immediately catch a glimpse of what that city is like. An artist village is not a temple of high art – it is a forum rooted in real life. To put it more specifically, when you take up residence in an artist village, your line of sight will often shift between a local and an international viewpoint. Such a perspective slowly grows, buds and blossoms from daily life, as art and culture help the city achieve new heights and new substance. At the same time, the collective experience of this place awakens a sense of commonality through free and open exchange.

Stated concretely, pursuing the two major tasks of artist exchanges and a residency program, Taipei Artist Village and Treasure Hill Artist Village are building a multinational network through associative participation. This includes a significant infrastructure of connections including residencies, exhibitions, seminars, performances, publications, a website, and a Facebook presence.

More precisely, both Taipei Artist Village, located in the heart of the city, and Treasure Hill Artist Village, nestled in a historical community, hope to provide an open space to Taiwanese artists, writers, critics and other individuals interested in art and culture, as well as non-profit organizations, national agencies and other international institutions – a space without national borders that transcends the restrictions and frameworks of regional cultures and political conditions, that creates free, open exchange from a higher vantage point.

(2) Open Lab

Open Lab is the first “maker space” in Taiwan, provide a space and resources let everyone can share experiences and interactive here. The founders established Open Lab.Taipei in 2009, and be in THAV since 2010. There were abundant theme in these years, now, every Tuesday and Wednesday night, they continually hold activities for all interested people, come to share new ideas and exchange ways to practice.

故事的起源：

這個故事不算太長，距離我們也不太遠，從 2008 年的玩趣工作坊說起，會是個很好的起點。那個夏天，自歐洲騎著 Fixed Gear 回台的李駿，帶著他裝滿了遊歷歐美 FLOSS+Art 經驗的郵差包，在這工作坊與我們相遇，播下美好的種子。一年後，這些冒出嫩綠的新芽開始想嘗試著做些什麼，渴望對於有關藝術與數位的關係，可以有更自由與多元的選項。

自由隨性，居無定所，數位遊牧 (digital nomad)：

Openlab.Taipei 是選擇以開放程式碼和自由軟體為創作工具的藝術家聚集之地，而這空間並不一定有固定的狀態，它可能會發生在網路、IRC、咖啡廳、藝文空間、替代空間和工作室，同時也沒有時間的限制。我們在這裡推廣使用 FLOSS 去實踐、實驗和玩樂數位藝術創作的各種面向，並且驗證自由軟體與藝術的結合是數位藝術中一股重要的力量和趨勢。

自由軟體 (Free software) 和開放碼源 (Open source) 到 FLOSS

這些指的是程式發佈與使用是選擇採取自由免費使用，並且將軟體本身的程式碼打開的方式。這讓使用者可以直接研究它的程式碼、自由修改或擴充它們，使其成為適合於自己的軟體工具。

Free、libre、open source software，簡稱為 FLOSS，它是一個具有包容性的術語，因為一般的自由軟體 (Free software) 和開放碼源 (Open source) 都描述了類似的程式語言發展模式，甚至有時這兩個層面會彼此交集，但是各自有不同的文化和哲學。自由軟體'的重點是它給使用者的哲學自由，而開放碼源著重的是點對點的發展模式。因此，FLOSS 這個術語，可概括用於這兩個領域，融合此兩者的特性，而沒有特別偏向任何那一邊，成為數位藝術自由化新階段的代稱。

FLOSS+Art

對使用數位工具的藝術家而言，因為商業上的保護和考量，數位工具向來隱藏了程式碼，創作者與創作工具的關係僅限於單純的「操作」，無法如同過往的優秀

畫家熟悉自己的畫筆與顏料、雕刻家熟悉彫刻刀與媒材一般，與自己的作品擁有更深度的對話。也因此曾經一度讓創作者遠離了實踐藝術的根本。

如今 Floss 的出現對數位藝術家而言，使創作產生了相當有趣的變化，因為它提供了更多的透明性與可能性，讓藝術家可以瞭解其中的運作結構並且掌握更大的控制範圍，進而實踐數位創作的豐富多元，這個特性讓從事數位創作的人更像一位藝術創作者，也更能成為自我藝術性的主宰。

- <http://www.openlabtaipei.org/>

- <https://www.facebook.com/groups/openlab.taipei/>

(3) Agnieszka Pokrywka

Agnieszka Pokrywka (Poland/Finland) by education is a filmmaker, art critic and physicist. By practice she is a graphic designer, researcher and cultural organizer. By heart she is a multimedia explorer interested in participatory, collaborative and open source practices while digging into topics of fiction, unconventional storytelling and interactive, networked narratives. Her activities are mostly conducted in connection with Pixelache (<http://pixelache.ac/>), Helsinki based transdisciplinary platform for experimental art, design, research and activism.

Currently she is a resident artist at Treasure Hill Artist Village exploring how food fermentation relates to social transformation and what bacterial culture has in common with human culture.

(4) Taiwan BioArt 臺灣生物藝術社群

Bioart.tw is a Bioart community that focuses on stimulating the fields of BioArt and Science+Art in Taiwan. We also try to encourage conversation between Taiwan and other practitioners in Science + Art in Asia, and possibly other parts of the world. The main activities the community facilitates including information sharing on the internet and frequent physical meetings such as DIY Bio workshops, art project roundtables, creative discussions regarding imaginative creatures or philosophy of science and culture, book clubs, international skype meeting between different BioArt spaces, talks, and speed-dating for scientists and artists, etc. The community serves as a platform for interactions between biology and art and from which gathers people with interdisciplinary fields. We aim to increase the transformation within the interactions between culture and other different disciplines such as Science and Art, Biotechnology, cultural science critics, and sci-fi imaginations, just to list a few.

Bioart.tw 是一個生物藝術的社群組織，以激發台灣地區的生物藝術與科學藝術實踐為目的，並與國際其他地區藝術與科學創作者對話。目前社群活動主要是網路上的資訊分享，以及不定期的實體聚會與交流，如 DIY 細菌培養工作坊、組織培養工作坊、幻想生物討論會、國際創作小聚、演講、藝術與科學人 speed dating。藉由社群作為平台，除了提供生物藝術交流的機會之外，也群聚了一些多領域背景的參與者，漸漸產生一種不同領域與文化交流後突變的可能性，如科學與藝術的跨領域結合、生物技術的應用、文化性的科學評論、與文學式的科幻奇想等等。

- Web: <http://bioart.tw/>

(5) Guandu Nature Park 關渡自然公園

Guandu Nature Park is situated in northern Taiwan at the junction of Tamshui River and Jilong River.

The landscape consists of a mosaic of freshwater and brackish ponds, mudflats, marsh, rice paddies, and woodland, in which inhabits a rich variety of organisms. The mission of this park is to protect these valuable natural resources. Guandu is a major stopover site for migrating birds, especially waterfowls and shorebirds, as well as an important wintering and breeding ground for many species. 229 species of birds have been recorded at Guandu so far, qualifying this wetland as an Important Bird Area (IBA) recognized by BirdLife International (IBA site description).

In 1983 the government created the "Guandu Waterbird Refuge", and the Tourism Bureau classified Guandu as a major tourist attraction. The Nature Park covers 57 hectares divided into the Main Area, Core Reserve Area, Outdoor Observational Areas, and Sustainable Management Area. Facilities comprise primarily of crude boardwalks, birdwatching blinds, and interpretive systems.

In 1983 the government created the "Guandu Waterbird Refuge", and the Tourism Bureau classified Guandu as a major tourist attraction. The Nature Park covers 57 hectares divided into the Main Area, Core Reserve Area, Outdoor Observational Areas, and Sustainable Management Area. Facilities comprise primarily of crude boardwalks, birdwatching blinds, and interpretive systems.

On December 1, 2001, administration of Guandu Nature Park was handed over to the Wild Bird Society of Taipei, a Non-Governmental Organization (NGO) with thirty years of experience in conservation and environmental education. Guandu Nature Park thus became the first protected area in Taiwan to be managed by an NGO. As a non-profit organization, the Wild Bird Society of Taipei channels 100% of the income generated by Guandu Nature Park back into the management of the park. With this unprecedented action, the Wild Bird Society of Taipei aims to combine the resources and energy of both governmental and public interests and recreate a healthy wetland ecosystem for the purposes of both conservation and environmental education.

We hope that you support and appreciate our restoration efforts as you enjoy your visit to Guandu Nature Park.

(6) Taipei National University of the Arts (TNUA) 國立臺北藝術大學

In 1979, the Executive Yuan, unveiling a plan to promote cultural and recreational activities, decided to set up a higher education institution dedicated to nurturing talents for fine arts, performing arts and academic research. So the school had to be founded on the "highest standards". The government at the time invested multiple resources and assembled a team of elite in order to provide new momentum for the development of the nation's arts and related human resources. On October 22, 1980 a preparatory committee was formed by leading figures from the arts and educational sectors, and on July 1, 1982 the National Institute of the Arts was born.

The school was founded with three departments: Music, Fine Arts and Theatre Arts. Classes were taught in rooms borrowed from the Taipei International Youth Center. In 1983, the school added the Department of Dance. In April 1985, classes were moved to facilities borrowed from the National Overseas Chinese Student University Preparatory School at Luchou, Taipei County. In September 1990, construction work on the Kuandu campus was completed. In late July 1991, the school was formally relocated to Kuandu. The school's entire staff and students took part in a ritualistic parade to the new campus, marking a brand new stage of the school's development.

In order to provide a platform for integrating various academic achievements, the Center for Traditional Arts was established in 1982. In 1992, the Center for Art and Technology was set up to become a champion of cross-disciplinary integration between art and technology. In 1993, the school founded the Performance Arts Center, becoming the only higher education institute in Taiwan to own a professional concert hall, dance theatre and experimental theatre. It was renamed as the Performing Art Center in 1994.

On August 1, 2001 the school was officially renamed as Taipei National University of the Arts (TNUA) with five schools: Music, Fine Arts, Theatre Arts, Dance, and Culture Resources.

In addition, in order to enhance its academic performance and expand its international presence, TNUA turned its research and development center into the Office of Research and Development and created the International Exchange Center

on August 1, 2006. And to promote arts education into the community, the Center for Continuing Education and the Creative Resource Center for Traditional Arts were merged to form the Center for Arts Resources and Continuing Educational Outreach in 2008. In the same year, the Arts and Activity Complex was unveiled, with its movie theatre formally opened in October.

To further shape TNUA into a comprehensive arts university, the School of Film and New Media was founded in 2009. In 2010, the Department of Filmmaking and the Department of New Media Art were introduced.

Now TNUA has six schools covering major areas in arts and culture: Music, Fine Arts, Theatre Arts, Dance, Film and New Media, and Culture Resources. Its comprehensiveness and range of facilities—including a Concert Hall, Dance Theatre Experimental Theatre, Movie Theatre and Kuandu Museum of Fine Arts—are rare among the world's universities. It is an ideal training ground for arts talents through a pedagogy that places equal emphases on the academic and practical sides.